

Further on we attempt to present the variety of situations in which *zurnaci* music is played, as registered during our field research in Southwest Bulgaria. The observations show different layers, states and tendencies in the life of *zurnaci* music. Even within the frames of the synchronic approach towards the functioning music, it is hard to synchronize the phenomena and processes emerging in the *zurnaci* music of today. The information about *zurnaci* music received from a musician born in 1913 is very different from the one a player born after 1983 gives. The kind of *zurnaci* music played at a football match is not like the one performed at the wedding of Bulgarian Muslims, with its preserved traditional elements. The typical situations and repertoire of the musicians with Turkish self-consciousness from Gotze Delchev differ from those of Roma *zurnaci* from Petrich.

Regardless of these (and many other) differences in the multicoloured mosaic of the contexts of performing *zurnaci* music, one can outline two main spheres. The first one can be called conventionally “the sphere of traditional contexts” as far as it deals with situations related to the traditional family and calendar rites in the region. The second sphere includes contemporary contexts, i.e. situations of performance different from the traditional ones. It should be kept in mind that despite the use of historical material, the presentation of the traditional and contemporary contexts of performance is based upon observations of contemporary practices. The current wedding rites, *sünnet* (circumcision) or *rusalia-stanchinar* plays bear the relicts of old traditions as well as recent innovations. The multiplicity of levels, the mixing and merging find an expression in *zurnaci* music, too. Therefore it would be more precise to say that the observations are based on the contemporary contexts of its performance; however, some of them are determined by traditional frames and elements. This specificity is proved later in the text by the parallels with similar situations dating from the early 20<sup>th</sup> century.

The so-called traditional contexts are divided into two groups – Christian and Muslim. Of course, the division is conventional, since in folklore culture confessional markers neither depict entirely, nor differentiate fully the phenomena. As for the Roma, religion as a principle classifying the functions of music, poses even more questions. The reason is not simply their typical “selective adaptation of basic ideas or certain elements from the religions of the neighbours and their integration into the major concepts of the Gypsies” [Марушиакова, Попов 1993:160]. Since music is a part of the festivities of a population living in a globalizing society, it begins to bear more and more universal characteristics rather than local ones. This tendency is much stronger among the Roma who consider fashionable music to be nice music. The division of the contexts of performing *zurnaci* music into Christian and Muslim allows revealing their mutual points that are evoked by the unity of the communities utilizing this music. Confession, though an external marker of traditional culture, is an integrating factor for the “own” and ethnically distinctive with regard to the “others”. There are more similarities between the traditional rites of Bulgarian Muslims, then the so called “Turks” (Roma with Turkish self consciousness) and Turkish Gypsies (Horohanes) in Southwest Bulgaria than between the rites of some of these groups and the Bulgarians or Roma-Christians. Correspondingly, despite the conventionality of the confessional factor, it is of particular importance as far as the role of *zurnaci* music in rituals is concerned.

The text treats contexts of performing *zurnaci* music typical for the region. Their structure, proceeding and contemporary state have been described as far as it is important for clarifying the place, function and significance of *zurnaci* music for the creation of